

American Art News

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ART GIFT OF \$350,000

It is announced by the Yorkshire Post of England that Mr. William Harvey, of the Grove, Roundhay, Leeds, has decided to make an important and munificent gift to the nation in the shape of his widely famous collection of old Dutch and Flemish masters, which includes notable examples by Rubens, Van Dyck, and other great artists. There are upwards of fifty pictures included in the gift, and it is stated that their approximate value is \$170,000.

It is understood that Mr. Harvey is to give the collection to a trust, which will be called the National Loan Collection. Among the trustees are Sir Sidney Colvin, Mr. R. C. Witt, and Mr. Charles Aitken, of the Tate Gallery.

SARGENT TO PAINT WILSON

John Singer Sargent has arrived in Washington, where he is to paint a portrait of President Wilson for the National Art Gallery of Ireland at Dublin.

About two years ago at a war charity bazaar, in London Sargent offered for sale an unpainted canvas with the promise that he would paint the portrait of any person who might be chosen by the purchaser.

The canvas was sold at auction to Sir Hugh Lane, of London, for a price said to have been \$50,000.

Sir Hugh was lost on the Lusitania, but under his will he left all his art treasures to the National Art Gallery of Ireland. The courts decided that the officials of the institution should have the right to select the subject of the unpainted canvas. They decided that they would ask Mr. Wilson to sit for his portrait, and the President agreed.

"It is gratifying to read that President Wilson is having his portrait painted by John Sargent. The present generation of Chief Executives—Roosevelt, Taft and Wilson—are fortunate in being handed down to posterity by genius, instead of suffering misrepresentation at the dull hand of mediocrity. Our early American fathers had the benefit of Houdon, Stuart, Copley, Trumbull and Peale, who gave us a gallery of true Olympians. But since that Augustan period there has been a singular aridity in our portraiture. The controversy about the Barnard Lincoln would not now be raging had the Emancipator had a great painter-biographer to sit to. Unlike Whistler, Sargent, in spite of his residence in England, has never lost touch with things American, and has always dedicated a certain percentage of his work to America. In President Wilson he ought to find one of his best subjects. He is to have a full week of sittings, which is a long time for the Sargent who was said to have dashed off a baker's dozen of portraits in less time. Therefore we have every prospect of seeing a portrait of the mellow and rare bouquet that characterizes the Higginson hanging in the Harvard Union.—N. Y. Eve. Post.

UNUSUAL SULLY SOLD

The exceptionally good example of Thos. Sully, reproduced on this page, has just been acquired by the Chicago Art Institute from the Ehrich Galleries of N. Y.

The portrait is one of Mrs. George Lingen, nee Maria Olmixon, wife of Dr. George Lingen, and comes from a direct descendant of the subject, is a bust presentment and was painted during the artist's best period.

The picture was purchased by the Friends of American Art for the permanent collection of the Art Institute, and is considered one of the most beautiful Sullys brought to light within recent years. It was formerly owned by Mrs. Alfred C. Lambdin of Philadelphia, and is mentioned in Sully's Register, edited by Mr. Charles Henry Hart.

Freer Gives Chinese Painting

Of interest to art lovers is the Chinese painting, "Wild Geese by a Lotus Pool," recently presented to the Portland (Ore.) Art Association by Charles L. Freer, of Detroit, now exhibited at the Museum at Portland, with a small collection of early Chinese pottery, lent by local owners.

Miss Annie Traquair Lang is sailing today for San Domingo, where she will paint during the winter, and is leasing her 10th St. studio until next spring.

WOMEN ARTISTS' "CAMOUFLAGE"

Miss Anne F. Goldsmith, chairman of the New York Committee for a proposed "camouflage" unit of women for service in the U. S., has issued a call for women volunteers "to camouflage the Kaiser off the map."

"We want one hundred women artists," announced Miss Goldsmith, "and we want a camp site in Pennsylvania, Maryland or some other place where the weather won't freeze us out this winter. Then we want a 'camouflage' instructor from the War Department. In six weeks we'll be ready for France."

BOILEAU ESTATE \$4,179

The estate of Philip Boileau, artist, who died January 18, 1917, has been appraised at \$4,179 gross, and \$3,132 net, all of which went to his wife, Emily G. Boileau. The artist made a will the day before he died.

Mr. Boileau's principal asset was his home at Douglaston, L. I., valued at \$2,500 and his personal property amounting to \$1,429. He left a collection of paintings, pastels and sketches. The most valuable of the oil paintings was "The Vampire," appraised at \$135.

LINCOLN STATUE DISPUTE

A new turn has been given to the Lincoln statue dispute through the announcement made recently by Mr. H. S. Perris, representing the committee of Sulgrave Manor and the British Peace Centenary Committee dealing with the controversy as to which statue of Lincoln, that of Saint-Gaudens or the one made by George Grey Barnard, should be erected in London.

His statement says:

"In June, 1913, at the close of the visit of a British delegation to the U. S. for the purpose of conferring upon the program for the celebration of 100 years of peace among English-speaking peoples, the American committee for the celebration offered to a British committee a replica of the Saint-Gaudens statue of Abraham Lincoln for erection in London."

"This offer was formally accepted, and the British Government subsequently granted a splendid site for the monument in the Canning enclosure, Parliament Square, Westminster, near Westminster Abbey and looking across to the House of Parliament."

"The outbreak of the war caused a temporary suspension of the activities and program of the British and American peace centenary movement, and the offer of the Saint-Gaudens statue did not materialize."

"In the early summer of 1917 the American Centenary Committee, through the generosity of Mr. and Mrs. Charles Phelps Taft, was enabled to revive the project in the shape of an offer of a replica of the Lincoln statue by George Grey Barnard, which was accepted by the British committee, and for which the aforementioned vacant site was again formally allotted."

AN ARTIST PROTEST

The "Art World" will publish in its forthcoming November issue a protest against the sending of the Barnard statue to London, signed by the following eminent architects, painters, sculptors and writers, which list can be added to that on the second page of this week's issue of the Art News, and the "Art World" editors will state that the list could easily have been made too long for printing in any publication.

John Wolcott Adams, Paul W. Bartlett, Reginald Birch, Arnold W. Brunner, C. C. Buel, Howard R. Butler, Timothy Cole, Kenyon Cox, Henry G. Dearata, Charles de Kay, John H. Fry, Cass Gilbert, Child Hassam, Richard H. Hunt, Ellwood Hendrick, R. Underwood Johnson, Charles R. Lamb, Henry Cabot Lodge, W. Rutherford Meade, Prof. Walter S. Perry, Francis Rogers, William Sartain, Robert V. V. Sewell, Edward Simmons, William T. Smedley, Albert Sterner, George H. Story, William R. Thayer, T. de Thulstrup, W. B. Van Ingen and J. Alden Weir.

The protest signed by the above, all eminent in their professions, will read as follows:

"The undersigned, hearing of the proposed presentation to the cities of London and Paris of replicas of the statue of Lincoln by Mr. George Grey Barnard, recently unveiled in Cincinnati, feel it their duty to make public protest against the erection in a foreign country of a representation of 'The Great Emancipator' so false, so inadequate and so unworthy."

"The idea of the sculptor would seem to be that the greatness of Lincoln is to be measured by the incongruities suggested between what he accomplished and what this statue represents him to have been. Even if the physical facts about Lincoln were here truthfully given (as the testimony of contemporaries proves that they are not), it is not these facts, but Lincoln's greatness of soul upon which permanent attention should be centered—not upon his falsely assumed uncouthness and slovenliness, but upon his nobility, his wisdom, his intellectual power, his steadfastness, his brooding love of country, and his tender heart. Of these, unfortunately, Mr. Barnard's statue has no hint."

"We regard it as a failure to represent one of the most salient and well known, as well as the greatest of Americans, and we should consider its erection in London or Paris as an international calamity. From the comments we have heard, we believe that we represent not only the best artistic judgment, but the soundest sentiment of the American people."

"It is of the first importance for the honor and credit of the country that no gift to another nation of a public statue of a President of the United States, virtually in the name of the American people, should be made without the approval of the National Commission of Fine Arts, which is appointed by the President under authority of Congress and which holds its sittings in Washington."

"ART WORLD" HINTS AT FRAUD

The "Art World" will also say in its Nov. issue:

"Some—a few—among those who are pushing this campaign to foist this hideous libel on Lincoln upon the defenseless people of England and France in the name of the American people, in spite of the storm of protest raised, are apparently so indifferent to the reputation of America for common sense taste in art that, in order to save their face for having made a mistake, are now resorting to trickery to deceive the public into believing that the 'Lincoln' of Mr. Barnard is 'not quite so bad!'"

"To this end they have published in the press, and are even exhibiting in the show windows of a prominent publisher—photographs of a new Bust of Lincoln, by Barnard, with a face less ugly and lugubrious than the one on the statue itself—a more rational face, though still having the whimpering, woeful expression of a man whipped in life—and are palming it off under the caption of 'Barnard's Lincoln.' It is no doubt a photograph of a new bust by Mr. Barnard, but it is not a photograph of the head and face on his statue."

"Who is perpetrating this fraud on the public?"

"Since some suggestion has been made that the matter be left to the artists to settle, we would be delighted if the American Peace Centenary Committee would request that this matter be decided by a signed vote of the 50 members of the American Academy and of the 250 members of the National Institute of Arts and Letters, composed of the leading artists of the country in architecture, literature, painting, music and sculpture. But the committee dare not make the request!"



MRS. LINGEN

By Thomas Sully

Sold by Ehrich Galleries to Chicago Art Institute

A GOOD STORY

They tell this story "down along the docks" of a would-be American collector of antiques. The man in the case went abroad, and while sojourning near a castle in Spain was lulled to sleep by the distant chimes of monastery bells. As he was collecting objects of art, he thought the bells would be a valuable acquisition, and so endeavored to secure them. The bells were removed from the monastery, so he was told, and added to his collection before he homeward sailed.

Under the present art tariff, works of art more than 100 years old are not subject to duty, but copies or replicas of art objects are taxed. The collector thought that the antique chimes could be entered in New York free of duty, and he certainly prized those bells. However, when the Custom House officials inspected the monastery bells there was a strong order of paint, and they sniffed, and upon investigation, discovered that the chimes were not antiques. The "bells from Spain" had been freshly painted, and were dutiable.

Monastery bells, like Corots, are frequently copied, and when the imitation is detected the U. S. revenue is increased.

by the Office of Works on behalf of the British Government. There the matter still stands.

"The controversy about the artistic merits of the Barnard Lincoln is one into which the British recipients of this generous gift felt unable to enter. They were satisfied that Barnard's statue had received the enthusiastic praise of such eminent Americans as ex-Presidents Roosevelt and Taft, among a number of others, and that a similar gift to France had been accepted, and they rejoiced to think that there was now a probability of the early erection in London of a monument to America's great martyred President, to be a visible symbol of the accord of sentiment and sympathy between the British and American peoples."

"To say this is not to say that the Saint-Gaudens monument to Lincoln has not many ardent admirers in England. It is a pity that controversy should rage around a project which ought to be carried through entirely in an atmosphere of cordiality and good feeling. Should the admirers of the Saint-Gaudens Lincoln in the United States be moved to do what the generosity of Mr. and Mrs. Charles Phelps Taft have done in respect of Barnard's work, i.e., to offer a replica of the great work in Lincoln Park, Chicago, such an offer would be accepted in England with unfeigned satisfaction."

"There is room in Great Britain—yes, in London—for more than one monument of America's saint and hero President, whose memory all Englishmen revere and love."

"This is the proper issue out of the existing controversy, and this solution of the difficulty, should the supporters of the Saint-Gaudens statue think fit to take it, would give nothing but pleasure to all concerned."

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LINCOLN STATUE DISPUTE

(Continued from Page 1)

"We challenge the A. P. C. Committee to submit the Lincoln statue of Mr. Barnard to the judgment of the American Academy, the National Institute of Arts and Letters, the National Sculpture Society, the National Academy of Design, the Century, Arts, Union League and Lotos clubs, feeling confident that these societies would vote overwhelmingly against the sending of this statue to London and Paris.

A STRAW VOTE

It may be interesting to read the opinions of perhaps those best qualified to judge, among hundreds of personal and press statements that have been printed and which follow. It will be noted that the majority of these opinions greatly favor Saint-Gaudens' work.

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Sir Claude Phillips
Sidney Colvin
Augustus Thomas
F. C. de Smitcrast
Charles Verin

FOR BARNARD

Sculptors and Critics

Frederick Macmonnies
Jacob Epstein
Paul Swan
Percy Mackaye

Private Persons

Robert Lincoln
(Son of the President)
The late Joseph H. Choate
Charles P. White
Judge Stewart
Dr. Jerome Walker
Representative Rogers
Col. Roosevelt
Charles P. Taft
(Donor of statue)
Andrew B. Humphrey
A. W. Barnard
Lord Weardale

Publications

N. Y. Times
N. Y. Tribune
N. Y. Eve. Post
Phila. Ledger
London Times
London Telegraph
The Art World
American Art News
The Touchstone Magazine

Sustains Claude Phillips

In a letter to the London "Telegraph," Mr. Sidney Colvin makes the following comments on the Lincoln statue controversy:

"In your issue of this morning Lord Weardale has thought proper to write of your contributor, Sir Claude Phillips, and of his observations on the above subjects, in terms of contempt and of insinuation the more offensive for being half-veiled. I have yet to learn that Lord Weardale's opinion on a matter of art carries a feather's weight. But those of us who have given our lives to these studies know that Sir Claude Phillips's opinion carries as much as, or more than, that of any man living and our respect for his high independence and public spirit is even greater, if that were possible, than for his knowledge and judgment. On the merits of the offered statue I do not enter—they cannot be judged from the only illustration of it which I have seen. But if, as seems admitted, it is an example of tendencies ultra-modern and defiantly—to use the current and question-begging word—'realistic,' then I would say, do not place it in a scene on which antiquity and tradition have indelibly set their stamp, but let a new site be found where it may hereafter be joined by new things in harmony with itself."

Does Not Resemble Lincoln

Mr. Robert W. Leonard writes to the N. Y. Tribune as follows:

"Mrs. de Camp suggests decapitating the atrocious statue of Lincoln by Barnard. The head is the best part, but resembles Lincoln not in the least."

"How would it do to amputate, for no human ever had such deformed feet?"

"Mr. Lincoln was a very tall man, with rather an ungainly figure—his hands and feet were certainly large, but not misshapen."

"Mr. Barnard's conception of Lincoln is so horrid that one must think that he had a personal dislike to the man whom the rest of the world delights to honor."

A Side Splitting Lincoln

In the N. Y. Sun Mr. Joseph Phillips offers these comments:

"After seeing several good pictures of Barnard's Lincoln I feel that I have not seen a rail splitting but a side splitting Lincoln."

Art Value of Statue

A cable message from London dated Oct. 22 says:

"The acceptance by the government of the statue of Lincoln from the American donors for erection in front of the Houses of Parliament was again the subject of questions in the House of Commons today. Sir Alfred Mond, First Commissioner of Works, repeated that he did not consider he should interfere with the selection made. It had not been the custom, he said, for the First Commissioner of Works to enter into formal consultation with anyone as to the artistic merits of statues to be erected, nor did he know how such consultation could be effective, considering the widely divergent views held in matters of art."

Epstein for Barnard

In a letter to the "Daily Telegraph," London, Jacob Epstein, the American sculptor, writes:

"I have read with astonishment the pontifical judgments of your art critic, Sir Claude Phillips, upon the statue of Abraham Lincoln, by George G. Barnard, the American sculptor, based solely upon what he admitted was a very blurred photograph; and his equally astonishing tone, full of respect and solemnity, towards his own suggestions of what a monument to Lincoln should be. These two attitudes are by no means uncommon to critics. George G. Barnard is my old master and a very great sculptor, an artist whose achievement is so superb that his statue of Lincoln should be awaited with the eager expectancy due to a new unknown work of a great master. What there may be behind this by no means accidental attack and press campaign against the Lincoln statue I do not know, but undoubtedly Barnard, like all men of genius of independent mind, would have ready waiting for him the usual pack, who at the first opportunity would fasten upon him. I raise the only protest I know of against this chorus of calumny, because Barnard is my revered master, who has given the world works for which we will always be grateful, and the attack upon his statue of Lincoln in England is manifestly unfair and one-sided."

Mackaye Favors Barnard

Percy Mackaye writes to the N. Y. "Herald" in approval of the Barnard Lincoln and hailing the genius of the sculptor. He says, in part:

"George Grey Barnard, as a sculptor, seems to be receiving the same kind of treatment from some of his fellow countrymen that Walt Whitman once received as a poet. It has taken two generations for the American world of letters to recognize and to value justly the greatness of Whitman as a seer and artist of democracy; must it take the American world of art as long to acknowledge the native genius of Barnard?"

"To judge by some of the recent public attacks upon his statue of Lincoln, it would appear so. Some of these attacks are sincere but mediocre in vision; others, more brilliant, are evidently biased by prejudice—the attacks of personal enemies, for Barnard's is an intense, masterful nature, which makes for him either vehement adversaries or ardent friends."

"Such attacks might be left to their proper oblivion and would have small importance were it not that they are launched at a moment peculiarly important, not simply for Barnard and his work but for two great

nations—a world moment when America and England are cementing their friendship in blood for democracy; a moment which the Prime Minister of England has voiced in words of an immortal backwoodsman of America—Abraham Lincoln, who lives and breathes in the simple manhood and stark truth of Barnard's bronze. It is particularly fitting, therefore, that Barnard's Lincoln should stand near Westminster, to symbolize for generations to come the aspiration for world democracy."

"To England, therefore, Barnard's Lincoln should go forth with a proud and affectionate God-speed from his fellow Americans. And so, I am sure, it will; for it is only right for Englishmen to know that there are many thousands of discerning Americans who love and admire the works of Barnard, whose feelings are not at all voiced or represented by the caustic attacks on his Lincoln."

"But Englishmen will make their own judgments and not take them at second hand. And I hazard the guess that England, foremost in acknowledging the genius of Walt Whitman while still alive, will be equally quick to welcome the living genius of Barnard."

For Borglum's Lincoln

Editor, AMERICAN ART NEWS.

Dear Sir:

If reproductions of "Borglum's Lincoln," are considered representative enough to be placed in American schools, why not select this statue to send to Europe?

Sincerely yours,

Eve W. Mullin.

Elizabeth, N. J., October 20, 1917.

Likes Both Statues

Editor, AMERICAN ART NEWS.

Dear Sir:

The very fervor and intensity of feeling developed in the "battle royal" by the contestants in favor of the Barnard and Saint-Gaudens Lincoln statues, alone show the truth and sincerity of all the contenders. The viewpoint depending entirely on the angle of observation.

The amount of abuse and ridicule cast on the Barnard statue is surely out of order. George Grey Barnard's place in American art is too secure to take any work of his hands lightly. It is very evident that in his Lincoln, he attempted no mere effigy or likeness of the personality of the man. His object was the selection of a type to represent the crisis the American nation was entering upon. That is why he chose the "rail-splitting" period of our great President. In it we see the seer looking forward into the future with resolute calmness. He sees the travail the country is about to go through, and he faces the ordeal with resignation and determination—even to the sacrifice of his life on the altar of his country. The art of the statue is simply overwhelming when the motive and object of the artist is understood. As a work of art and as an ideal, it is bound to grow more and more as time progresses.

The Saint-Gaudens statue on the other hand, shows the real Lincoln as he was when President. In it we have a supreme work of art showing our great President, as he appeared to those around him, during the harrowing and trying times the Republic was passing through. There is place for both these two great creations. In fact one is the complement of the other; and they will become more and more cherished possessions of our great American commonwealth.

J. F. McCarthy.

New York October 23, 1917.

EXHIBITIONS NOW ON

Americans at Folsom Galleries

A representative exhibition of prominent American artists is on at the Folsom Galleries, 396 Fifth Ave., to the end of the month. The first place must be given to R. M. Shurtleff's magnificent picture, "Through the Woods to the Lake," possibly one of the finest landscapes by an American painter. Two other examples of this artist's work, "Along the Brook," and "In the Shadow of the Big Rock," are also on view. Henry G. Dearth's "Moonlight, Fontainebleau," and "A Summer Night," are exquisite in tone and color. Two recently completed canvases, "The Birches," by Everett Warner, and "Cute Twilight," by John F. Carlson, add interest to the display. One of Paul Harvey's most attractive California pictures, "Where Sea and Mountains Meet," and Ossip L. Linde's "Moonlight," are typical and good work. The 19 pictures forming this exhibit are all of especial interest as representing the work of some of the most distinguished artists in this country.

One of Charles M. Russell's Indian canvases, brilliant in color and instinct with life, "The Signal Glass," is a recent and attractive addition to this exhibition.

Old Masters at Satinover Galleries

The Satinover Galleries, 3 W. 56 St., have added to their fine collection of old masters four admirable canvases: a "Descent from the Cross," by Thierry Bouts; "St. Jerome in Prayer," by Jan Van Sanders Hemessen—both in most perfect and pure condition—a "Portrait of a Lady," with charming landscape background, period of Piero della Francesca, and a "Madonna, Child and Saint Anne," by Bernardino Mariotto della Stagno.

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City Club Exhibition

A group of paintings by contemporary artists is on view at the City Club, 55 W. 44 St., to Oct. 31, and includes some interesting numbers. Among the 12 pictures exhibited, Everett Warner's "Wayside Cottage"; Jane Petersen's "Elihu Vedder Fountain"; Henry W. Poor's "The Source," and Ernest Lawson's "Below the Bridge," must be cited as excellent and typical examples of these artists' work. "Twilight," by Charles H. Davis, has good atmosphere and color, while Tom Barnett's "Close of a Winter Day" is an attractive canvas. On the Allegheny at Pittsburgh, is Arthur J. E. Powell's contribution, and has good quality. "Brook and Meadow," by E. W. Redfield, "Inner Harbor, Block Island," by Frederick Ballard Williams, and "The Eel Pots—Early Morning," by Edward Gay; "Still Life with Fruit," by Margaret T. Spencer, and "Forsaken," by Robert H. Nisbet, complete an unusually good opening exhibition of the season.

Spanish Art Galleries

A fine collection of antiques is shown at the Spanish Art Galleries, 734 Fifth Ave., the new quarters of this interesting gallery. Tapestries, rugs, furniture, embroideries, and art objects galore form the remarkable exhibition placed on view by Mr. Pedro Ruiz. A magnificent early XVI century Flemish tapestry representing the marriage of Louis XII of France is among the most valuable pieces in the collection. A XV century stone bust of "Queen Isabella the Catholic," is not only antique, but beautiful. Old Spanish carved furniture, cabinets of both Spanish and Moorish design, and embroideries of the richest and finest, many of them ecclesiastical, are all to be found in this new home for Spanish art, the N. Y. branch of the Madrid and Vitoria houses owned by Mr. Ruiz.

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Monoprints by Eugene Higgins
(By the Second Viewer)

One of the most remarkable exhibitions New York has seen for years is that recently arranged by Mrs. Albert Sterner and now on exhibition at 566 Fifth Ave. This display contains work so vital and interesting that no art lover, patron or artist should fail to see it. The group of monoprints are in color and there are also a few oils by the artist, a collection rare in ensemble, and of absorbing interest, taken piece by piece.

These "Beggars," "Mountebanks," "Smugglers," and "Tramps," created out of huge masses of shadow and touched with lights of strange intensity, form a ghoully company, pathetic, sinister, tragic, and—humorous. For Higgins knows how to lift the weight of woe occasionally with well-calculated levity. His "Woman of Huge Proportions," is as aptly introduced into the company of despairing ogres as is the agile bassoon motive into the ponderous measures of Beethoven's "Marche Funebre."

His "Chain-Gang," with its men manacled neck to neck, are not too iron-bound to lift mirth—moving profiles against stark twilight sky as they pass, in heavy rumbling cart, to the dungeon. Someone has called Higgins "the Millet of America," someone else, not too free from the charge himself, has cried—"Daumier." Millet and Daumier are well enough. But Higgins has stamped himself as pure Higgins, here in creations that Millet and Daumier would hasten to acclaim. See these little children clinging to the skirts of these miserable paupers. Could anyone ever express the child more feelingly, more subtly, more beautifully?

Hats off to Higgins, who has the courage to strike a deep and sonorous note of feeling in a chorus of shrill pipers, and the nerve to project thought into the temple of the technique worshippers. Higgins, mark the name, one of America's rarest.

James Britton.

Exhibit of Lutheana

The Long Island Historical Society at No. 130 Pierrepont Street, Brooklyn is exhibiting a collection of the pamphlets and papers of Martin Luther, among them the original of the letter to an intimate friend that resulted in Luther's excommunication, and also preceded in that crucial year his three greatest works, namely: the "Appeal to the Nobility of the Germans," the "Babylonish Captivity of the Roman Church," and the "Liberty of a Christian Man." This exhibition will continue until November 1st.

The 28th annual exhibition of the N. Y. Water Color Club will open in the galleries of the American Fine Arts Society, No. 215 West 57th Street, on Saturday next, November 3rd.

Tinsel Pictures at Vernay's

An amusing show is to be seen at Arthur S. Vernay's, 12 E. 45 St., where some two hundred of the quaintest little pictures have been collected, and are now placed on view by Mr. Vernay. Highly colored prints, mostly portraits of eminent actors of the day, were the rage with the youth of the latter part of the reign of William IV and the early years of that of Queen Victoria who transformed these prints of highly colored, gleaming tinsel into the showy and glittering combinations of gorgeous coloring that take one back to "Early Victorianism" and the rather crude forms of art in popular favor at that time. Evidently this tinsel work was a labor of love with the young people, from about 1820 to 1848, the period during which these prints appeared. Besides the numerous representations of Mrs. Siddons, Charles Kean, Fanny Kemble, T. P. Cooke and many lesser lights of the theatrical world, there are portraits of royal and public personages, thus forming an interesting collection of considerable historical value. To be appreciated, these clever little pictures of celebrated characters of a bygone age, must be seen, as no description can adequately render the quaintness and originality that impart to them a curious and very real charm.

Samuel Colman, Durand, De Haas, Gignoux, James N. and Wm. Hart, G. P. A. Healy, Daniel Huntington, W. M. Hunt, George Inness, Eastman Johnson, J. F. Kensett, Homer D. Martin, L. R. Mignot, Th. Moran, W. T. Richards, P. F. Rothermel, Buchanan Reid, Thomas Shields, G. H. Smillie, Kruseman Van Elten and Ogden Wood.

The Sub-Committee on Art, Scientific and Historical Exhibitions of the Mayor of New York's Catskill Aqueduct Celebration Committee, under whose auspices this exhibition will be held, comprises the presidents, directors and leading officers of all the universities, colleges, engineering societies, libraries, museums and other civic institutions of Greater New York.

Pennell War Lithographs in Brooklyn

On Nov. 1 the Print Department of the Brooklyn Museum will open an exhibition of about 100 lithographs by Joseph Pennell, under the general title of "War Work," to continue through the month. Under this general title will be included two separate series, one British and one American. The U. S. series has only just been completed by Mr. Pennell, assisted by the co-operation and approval of the U. S. Government, the general purpose of the exhibition being



MISS ALICE McDOUGALL

Louis Betts

At Macbeth Gallery, Nov. 1-17

Early Americans in Brooklyn

By special request of Dr. George F. Kunz, Chairman of the Catskill Aqueduct Celebration Sub-Committee, the Brooklyn Museum will open an exhibition of American paintings as a feature of this celebration, Thursday, Nov. 1, to continue through the month. This will be a retrospective exhibition, representing the period of American art between the dates of 1860 and 1880; that is to say, the period, generally speaking, just preceding the later and recent development of American art.

The exhibition will be installed in the large gallery now devoted to recent American art. Many artists included in the exhibition have survived the date approximately fixed as the limit of the period, but in such cases they are men who flourished in the period named, and whose style was formed during its existence.

Among the artists represented will be Boughton, Bierstadt, Bellows, Bradford,

war propaganda in the interest of the Government, and the subjects being wholly devoted to its recent war activities in training camps, aviation stations, munition factories, naval preparations, etc. The Secretaries of War and the Navy have been especially active in encouraging this work of Mr. Pennell.

Associated with this series will be a similar series of 49 lithographs executed by Mr. Pennell in England, and representing similar subjects in Great Britain, and with the similar purpose of war propaganda for the British Government. The British series was first shown early in December of last year at the Guild Hall, London, and subsequently made a tour of the British Provinces. Its catalog included a preface by the English novelist, H. G. Wells. Exhibitions corresponding to the one in Brooklyn will be held simultaneously, or beginning only a few days later, in most of the museums and art institutions of the U. S.

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Women's Wear Design Competition

Much interest has been aroused in the textile industries through a competitive exhibition of the best designs adapted for fabrics for women's wear from a practical, commercial and artistic standpoint, now on in the galleries of the Art Alliance of America, 10 E. 47 St. The works in competition were examined by a jury consisting of Messrs. Albert Blum, Elliot, representing W. G. Burt, Milton Vogel, E. Irving Hanson, Charles Gowing, and M. D. C. Crawford, the last textile research associate of the American Museum of Natural History.

Prizes totaling \$1,000 were awarded as follows: \$250 for the design which in every way best met the requirements to M. C. Carr, of N. Y. City. (This design was suggested by the Chinese collections in the Museum of Natural History) \$125, second prize, to Miss Alice M. Hurd, of Mt. Vernon; \$100, third prize, to Miss Marguerite Zorach, of N. Y.

A special prize of \$50 for the best design applicable to cotton goods for women's wear was awarded to Miss Frances F. Fulton, of New York City.

Four special prizes of \$50 each for the best decorative designs were given to Misses Hazel Ranson and Zita Guiterman, of the Cooper Union Woman's Art School, and two students in the art department of the Washington Irving High School. Eleven prizes of \$25 each were awarded to the designs applicable to silk or cotton, next in merit to the first three prizes, and a number of honorable mentions were given.

The industry has taken a great interest in this competition. It has brought out the work of many new and unknown artists in addition to work from those who won prizes, in both the "Women's Wear" textile design contest and the Albert Blum contest for decorated fabrics, held last winter under the auspices of the Art Alliance, and who consequently gained commercial success. It is interesting to note that one of the \$25 prizes was awarded to Miss Bessie Heathcote, a twelve-year-old pupil in the eighth-year grade of Public School No. 21 of Paterson, N. J.

The pieces selected for awards reflect the present conditions—they are quiet and serious, in contrast with the brilliant coloring that has been in vogue for the past few seasons.

All the prizes and hon. mentions are hung in the East Gallery. The West Gallery is devoted to work from Cooper Union, Women's Art School, Pratt Institute, New York School of Fine and Applied Art, Washington Irving High School, University of Cal., and the elementary schools of Paterson. Several hundred textile designs are distributed through the other galleries of the Art Alliance, where they will be on exhibition to Nov. 3.

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THE OCTOBER BURLINGTON

A reproduction of the rubbing, made
from an incised slab in a Chinese tem-
ple, a portrait of T'ung-Wu (1309) is
the frontispiece of the October number
of the Burlington Magazine, and is ac-
companied by an interesting note by
Arthur Waley. An article by Edmund
Gosse, C. B., on Baudelaire follows and
is an admirable criticism of the work
of the much maligned poet of "Les
Fleurs du Mai." E. W. Tristram con-
tributes a paper on "The Vision of
Piers Plowman" and English wall
painting, illustrated by several inter-
esting drawings. "Early Chinese Pot-
tery," a new handbook, is ably reviewed
by Bernard Rackham, and some excel-
lent illustrations of the book are well
reproduced. Herbert Cescinsky writes
ably on "An Unrestored Chippendale
China Cabinet" in Lord Rothermere's
collection. "Bradshaw's Tapestries at
Ham House," form the subject of a
paper by D. S. MacColl, illustrated by
three admirable plates, reproducing
some of the most interesting of these
early XIX century tapestries. A letter
to the editors, signed by Charles ffoul-
kes, on the Wilton suits, and in reply
to the criticisms of the great "master
of fence," Baron de Cosson, on his notes
on the two French armors which ap-
peared in the July Burlington, seems
to settle the question involved. "The
New Movement in Art in Its Relation
to Life," a lecture given at the Fabian
Society Summer School, by Roger Fry,
closes this interesting number.

LINCOLN STATUE DISPUTE

According to Mr. H. S. Perris, of
London, representing the Sulgrave
Manor and the British Peace Cen-
tenary Committee on the question of
the acceptance by those committees,
and the erection near the Houses of
Parliament, of the statue of Abraham
Lincoln, by George Grey Barnard, a
replica of that given by Mr. Charles
P. Taft to Cincinnati, and offered by
that donor—which has provoked so
lively a controversy in the American
and English press of late—the matter
is settled, and the Barnard statue will
be set up in London.

We have, until now, reserved our
own opinion as to the relative merits
of the Barnard and Saint-Gaudens
statues of "The Great Emancipator,"
and as to their relative fitness for the
London memorial—but from careful
study of the two works, and an equally
careful reading and analysis of the
opinions of sculptors, critics and emi-
nent persons who knew Lincoln and
who are therefore better qualified to
judge as to which statue best and most
satisfyingly represents the martyred
President—we have decided, without
any reflection upon the strength of Mr.
Barnard's work—that the Saint-Gaudens
statue is not only the better from
the art viewpoint, but would better sat-
isfy the American public as represent-
ing its idea of Lincoln. And this opin-
ion has been formed without any pre-
conceived or acquired prejudice, and is
our honestly formed judgment.

WAR POSTER COLLECTING

So numerous have become the col-
lectors and would-be collectors, both
here and in Europe, of posters inspired
by the great war, in all the belligerent,
and even in some of the few still neu-
tral countries—and so many are the
inquiries we have received as to where
and how to see, study and secure these
often beautiful and artistic, usually ef-
fective, and in a few instances, inspir-
ing productions of these fateful times,
that realizing the lack of any central
bureau of information or supply of war
posters—we are planning the organi-
zation and near holding of a large and
comprehensive exhibition of the war
posters of all nations.

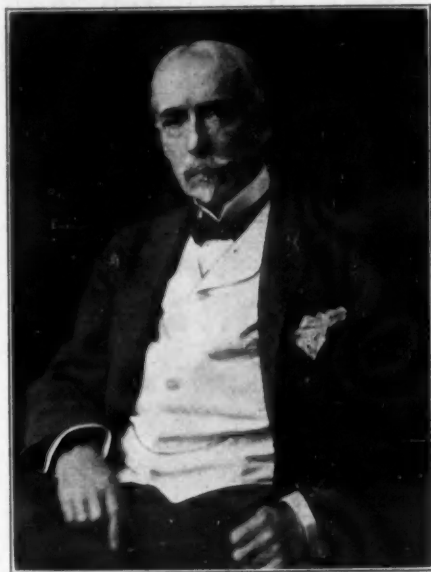
This exhibition will not be held for
profit and whatever may be the receipts
from commissions on the sale, at cost,
of posters when such are charged for
by their publishers or artists, will be
donated to a war charity, to be later
announced. The best and most artistic
of war posters will be shown and art
lovers and collectors can see and study
them in a well lit and accessible gal-
lery, to be announced later, and the
latter can then make their selections,
and avoid the time and labor of search-
ing for these timely and permanent rec-
ords of the greatest war in history.

A competent person will be in charge
of the exhibition, to furnish informa-
tion, give out those posters which are
donated, and sell those for which a
charge is made by their producers.

There are several good collections
of war posters already formed in this
country, notably those of Mr. F. M.
Gregg, of Cleveland, Ohio, Dr. Radin,
of New York, and the library of Clark
University, of Worcester, Mass., which
last Mr. Louis Wilson, the librarian,
has described in an interesting bro-
chure.

We will hope to give next week the
details of the forthcoming exhibition
under our auspices, which, from every
indication, should meet a need of the
time in the art world, and be of benefit
to thousands of art lovers, and we in-
vite suggestions and ask for the loan
of samples of good war posters, which
will be carefully guarded, displayed
with credit to their owners, and re-
turned at our expense, at the close of
the display.

OBITUARY



J. CARROLL BECKWITH

Photo by Gessford

In the passing of James Carroll Beckwith
on Wednesday—the news of which, while a
shock to a host of friends and the American
Art world—was not a surprise, as he had
been in failing health for two years past, and
narrowly escaped death in the summer of
1916 at his summer studio at Onteora in
the Catskills, and again last winter when
he was struck by an automobile on Fifth Ave.,
good and true American art has lost one of
its strongest and most sincere exponents
and defenders. For Carroll Beckwith was
not only one of the ablest and soundest of
modern American genre figure and portrait
painters, but had a profound knowledge of
the history of art, a rarely fine and culti-
vated mind, and the ability to speak and
write on art topics and questions that few
of his contemporaries possess. Born in
Hannibal, Mo., in 1852, a Westerner like his
friend and contemporary, the late William
M. Chase, he went with his parents to
Chicago as a boy, and there began his life
study of art. From Chicago he came to
New York to study in the National Academy
schools, where he showed such promise that
in 1873, on the advice of his teachers, he
went to Paris, and there, with John S.
Sargent, who always remained his intimate
friend and admirer, studied under Carolus
Duran, and later under Yvon at the Beaux
Arts. These early pupilage days in Paris
and travels and studies on the Continent,
not only formed his style and taste, but
implanted in the young painter that love
for the truthful and conservative in paint-
ing which never left him, and which made
him in these latter days the uncompromis-
ing foe of the so-called "Modernist,"
"Futurist" and their allied movements, both
here and abroad. He was perhaps a trifle
too prejudiced against these "movements"
and their exponents and followers, but even
those who resented, and those who smiled
at his persistent onslaughts upon the new
movements, both in the press and in private
conversation—realized that the man was
absolutely sincere in his convictions and re-
spected him all the more.

He detested anything that savored of
sham or hypocrisy, and he honestly felt that
many of the "Modernists" were hypocritical
and sensation seekers and therefore not sin-
cere in their work, and "poured out the
vials of his wrath" upon them.

Only last week, after seeing a "Modern-
ist" show in a N. Y. gallery, he wrote in
part to an art writer friend as follows:

"I went today as you asked me, and saw the show
at the ——— gallery. How in the name of heaven
can they pay the rent? I would treat them, were
I in your place, more in sorrow than in anger, and
to make fun of them only intensifies the believers
the more in their error. Personally my mental pen-
dulum has swung far the other way and I went last
week to the Metropolitan Museum to see the 'Hud-
son River School' paintings, with the greatest pleas-
ure. I saw the work of some of my pupils at the
gallery where the 'Modernists' are shown. I taught
them how to draw well and now they have cast it
all overboard."

A Strong Personality

A strong and correct draughtsman, with
an unusually sensitive, delicate and refined,
and yet, at times, especially in his earlier
work, a rich color palette—Carroll Beck-
with's work soon attracted attention in Paris.
He became Duran's favorite pupil and won
an hon. mention at the Salon. Returning to
New York in 1878, at the same time with
Chase, Duveneck, Currier and the other
young Americans who had been studying
at Munich, and who came home to start the
movement through the Society of American
Artists, which shook the walls of the old
Academy of Design, and started what was
really a renaissance in American art. Beck-
with joined the new movement with en-
thusiasm and with Chase was really its
co-leader. He designed the Sherwood

studio building at 58 West 57 St., erected by
his uncle, Mr. Sherwood, for the use of
artists, and his handsome studio there was
for many years the Mecca of the best ele-
ment among American artists. He married
Miss Bertha Hall of New York in 1887,
and Mrs. Beckwith has always shared her
husband's interests and his popularity.

For some years past Mr. Beckwith had
been much away from New York, spending
his winters, until recently, in Italy, France
and last year in Santa Barbara, Cala., but
he retained his studio in the Schuyler,
W. 45 St., where he died suddenly from
heart disease, on Wednesday afternoon.

The earlier works of Mr. Beckwith were
chiefly portraits and figure compositions
and from their virile draughtsmanship, rich
color and fine expression brought him de-
served fame and fortune. His portrait of
Mrs. Beckwith, painted soon after their
marriage, is perhaps his best piece of por-
traiture. Possessed of a fine decorative
sense, the dead artist always loved the work
of the early Frenchmen, and some of his
copies and imitations of Fragonard, Boucher,
Largilliere and Nattier had a remarkable
resemblance to the originals. Some four
years ago he painted a series of landscapes
in the Park of Versailles, which from their
delicacy of treatment, sympathetic feeling
and soft and refined color brought him wide
and deserved praise.

Mr. Beckwith received medals for his
pictures exhibited at the Paris expositions
of 1889 and 1900 and at the Pan-American
exposition in Buffalo in 1901, where his land-
scape, "The Golden Pool," was shown.
Among his more notable portraits were
those of Colonel Roosevelt, Mrs. Beckwith,
Mrs. Thomas Robins, Cardinal Agliardi,
Miss Peaver and Miss Helene Lucas.

In recent years Mr. Beckwith had done
much mural painting and examples of his
work are in the Century, Union League and
other clubs, and particularly in the Martin-
ique Hotel.

A strong painter, an able, sincere and fear-
less man, and one who stood and worked
uncompromisingly for what he believed the
best in art and life—a loyal friend who im-
pressed himself upon the life of his time,
has gone, and his place cannot be filled.

Nathaniel Hone.

A cable message announces the death, in
Dublin, Ireland, of Nathaniel Hone, the
foremost of modern Irish portrait painters.

Hone, who was 87 years old, studied in
the best school of French painters in the
middle of the last century. He painted as
a member of the Barbizon School in com-
pany with such artists as Corot, Millet and
Harpignies. Some of his pictures are in
the National Gallery at Dublin, one in the
Luxemburg Gallery in Paris, and another in
Johannesburg, South Africa.

Mrs. Robert D. Evans

The death of Mrs. Maria Antoinette
Evans, widow, of Robert Dawson Evans
occurred October 16 at her city home, 17
Gloucester St., Boston.

Since her husband's death, Mrs. Evans
had become widely known for her art and
other benefactions. She devoted much time
to work on the plans for the Robert Daw-
son Evans Memorial for Clinical Research
and Preventive Medicine, which repre-
sented an outlay of \$500,000. More recently
her Robert Dawson Evans Memorial to the
Boston Museum was completed at an ex-
pense of nearly \$2,000,000, although the
Museum had been generously remembered by
Mrs. Evans on previous occasions. The
New England Conservatory of Music also
had been the recipient of her benefactions,
and within the past year she defrayed the
expenses of a new pipe organ installed in
the South Congregational Church, Dr.
Hale's old parish.

Mrs. Evans had a beautiful estate at
Beverly Cove, Mass., to which she added
two years ago by purchasing the adjoining
property of the late Mrs. Francis H. Pea-
body.

Mrs. Evans, as was her husband, was not
only a leading patron of the late Thomas
J. Blakeslee, the N. Y. dealer who died in
March, 1913, and who imported most of the
more valuable foreign pictures in the Evans'
collection, but a close friend. Mrs. Evans,
after Mr. Blakeslee's death, bought pictures
from the Brandus and also from the Rein-
hardt and Ralston Galleries of N. Y.

Robert W. Paterson

Robert W. Paterson, of 57 E. 58 St.,
and Lenox, Mass., died on Monday night
after a short illness. Mr. Paterson was
seventy-eight years of age and was born in
Scotland. He had retired from business
except as a director in the Manhattan Bank.
He formerly was of the firm of Paterson,
Dowling & Co., importers and exporters.

Mr. Paterson was a well known collector,
notably of early Persian and Spanish pot-
teries and Chinese rugs, and was an old
time patron of the Kelekian and other New
York galleries which deal in these articles.

CHICAGO

This year's Applied Art Exhibition is quite the most attractively staged one of its kind, due to its being held for the first time in the splendid, large and well lighted galleries in the new wing of the Art Institute building, which gave Miss Bennett her first good opportunity of displaying her decorative talents, trained by experience here and in Europe. The exhibition itself is the usual one of jewelry, ceramics, wall hangings, church windows, baskets, book covers and fabrics. Among the latter, the now everywhere so popular Batiks hold a conspicuous place by their number.

Local Artists on Institute Jury

The chief topic of conversation in studios and ateliers here is the representation of local artists on the jury of selection for the coming annual exhibition of American oils and sculptures at the Art Institute. This most important of local art events, made even more prominent this year through the Frank G. Logan Medal, carrying with it an award of \$1,500, will open Thursday next, Nov. 2, to last until Jan. 2.

The jury consists of the following out-of-town painters and sculptors: James R. Hopkins, Emil Carlsen, Charles Rosen, Edmund Tarbell and Gilbert Risvold. The Chicago members are Frederic Clay Bartlett (still regarded as a Chicagoan, although residing now in New York), Emil R. Zettler, Leonard Crunelle, Edgar S. Cameron, Ralph Clarkson and Harry L. Engle.

It is against the selection of Cameron and Engle that one hears objections most frequently made. Against Ralph Clarkson's presence on local juries local artists have by now resigned themselves. They accept it as they accept the fact that it will be windy and cold during most of the art season—as an inevitable fate.

But why Cameron and Engle? they ask. Perhaps the fact that Cameron's collective work, as submitted to public inspection at the galleries of Carson, Pirie and Scott last season, shows that he has more or less successfully been inspired by nearly every popular painting manner up to 1900, qualifies him to pass judgment on a variety of conceptions and styles such as are submitted to an exhibition of the wide range of the American show. The only trouble is that the painters who have come into the profession (pardon the expression) since the year of the Paris Exposition object strongly to him because the work of the last decade and a half has left no noticeable mark of sympathy on his various efforts.

The choice of Engle is still less explicable. He is a diluted Irvine, and that local reflection of "Metcalfian" splendor should not have been passed by if Metcalf himself was not available. It is to be hoped that the recognized ability and prestige of Frederic C. Bartlett, supported by his eastern colleagues, will win the jury battles for local and out-of-town "progressives."

The Arts Club has not yet started its season activities. As a matter of fact, I understand that the management has not yet been able to decide on an exhibition program. It is having its troubles between trying to give its lay members and Chicago in general exhibitions of a high standard, and the ambitious clamor of its artist members, who believe that the club should give their work as much "show" as possible. One really has to sympathize with the management in its dilemma and its contention that its galleries of the Artists' Guild, which has practically the same local professional membership, are always open to local artists seems quite justified. Nor do I understand how a view of the Artists' Guild exhibitions should induce one to repeat them in the rooms of the Arts Club.

Outside of the Applied Arts Show there is at present at the Art Institute a creditable exhibition of the work of Maxwell Armsfield and a collective show of paintings by a group of Eastern painters of the West, of which, unfortunately, the same cannot be said. Without one's fearing to be accused of local patriotism, it may be said by Chicagoans that our "Far West" painters, Ufer, Higgins and Grace Ravlin, "put it all over," to use Far West language, the Blumenschein and Couse shows.

Edward Watts-Russell.

BUFFALO

The Persian exhibition at the Albright Gallery held this month is attracting wide attention. Dr. Ali Kuli Khan, Commissioner General of Persia, has given two lectures, one on the Art of Persia and the other on the seven ages of Persian art. These lectures presented in a most fascinating way the development and decline of art in ancient Iran, and the relation of art to the minor spiritual life of the people. It is not generally realized that Persia has contributed her art to the half civilized Arabs, who, in turn, carried it with them in the world conquest to India and Spain, where it was destined to have great influence upon modern culture. At a reception given to Dr. Kahn and his secretary, Mr. Hassan Kahn, Dr. Kahn gave one of his gallery talks, illustrating his remarks by the specimens in the exhibition.

BOSTON

The cartoons by Louis Raemakers, the "artist laureate of the war," as someone has aptly characterized him, are drawing many visitors to a local gallery on Boylston Street, and incidentally stirring the depths of Boston's carefully guarded hearts (though, to give the chilly souled ones their due, they have without a murmur sent their sons and brothers to the front, and bravely done their duty by the Liberty Bonds). The biting and blasting satire of Raemakers' pencil seems to have done full justice to the Kaiser and his crew in these 75 original drawings; and one cannot but shudder at the ghastly and unspeakable horrors of German savagery, as portrayed therein.

It is a dull week, indeed, when substantial changes are not found at the Guild of Boston Artists, now fully launched on a prosperous career. Recently made pictures are the order of the day. Miss Gertrude Riske's fine portrait of Judge Bennett has succeeded Hopkinson's picture of Professor Wendell, as the centre of interest. More recently still has been seen Howard Smith's portrait of Mr. Julian De Cordova, a work of many elaborate accessories, such as richly upholstered furniture and objets d'art, but all completely handled, and easily dominated by the distinctive personality of the sitter. One has the double satisfaction of looking at a finished picture and an accurate likeness. In the same gallery Frederick Basley has an attractive canvas entitled "My Sister," showing a young girl in a white-collared blue waist. Beside her on the table is a bowl of handsome fruit, which harmonizes wonderfully well with the table and the background. This picture will take high rank among Mr. Basley's other works. The main wall of the Guild is now held by Tarbell's "Reverie," painted a few years ago. The seated figure of a young woman is seen, lost in reverie. The gown is silvery white, the charmingly pensive face, seen in profile, is supported by the hands clasped under the chin. It is a gracious and winsome canvas.

The Guild is indeed especially rich just now in fine examples of figure work and portraiture, the following artists, in addition to those mentioned, being represented: Arthur Spear, William M. Paxton, Marie Danforth Page, Lilla Cabot Perry, Rosamund Smith, Ernest Major, Lillian Westcott Hale, G. Traccoli and Leslie P. Thompson.

The evening classes of the Copley Society (now in its new quarters on the lower floor of the Rogers Building, Mass. Institute of Technology) should be well attended by day workers anxious to improve their opportunities. They include classes in modelling, a men's life class, a life class for women, and a costume class, the fees charged merely covering the cost of model hire and light. Instruction in modelling is given by John Wilson, instructor in sculpture at Harvard University, Mass. Institute of Technology, and the School of the Worcester Art Museum.

George Washington.

WASHINGTON

A number of recently painted portraits of men, conspicuous in public life are shown in the National and Corcoran Galleries. Among them are portraits of Mr. Bakhmeteff, Russian ambassador, and Mr. Walcott of the Smithsonian Institution by Ossip Parelma, the Russian painter now living in Washington. Edmund C. Tarbell's portrait of General Hugh L. Scott is in the Corcoran, a loan from the War Department.

The Dayton Gallery has opened its season with an exhibit of the work of Mathilde de Cordoba, consisting chiefly of portraits of children in black and white and in color.

The Moore Gallery opens with an exhibit of the work of W. H. Holmes, President of the National Gallery. Mr. Holmes is one of the most habile of painters and his subjects taken from all quarters of the world make a wide appeal to the public.

For the first time in the world's history a poster advertising a war loan is to be distributed on the firing line in the small villages of France, where the American soldiers are billeted and in Paris. Miss Eugenie Deland of Washington holds the unique position of being the only volunteer painter whose design for a poster was accepted for this purpose. It represents Liberty enlightening the world. The statue is boldly contoured against the evening sun whose reflection lights up the statue emblematic of the world's hope.

Charles Rosen is showing in the special exhibition room of the Corcoran Gallery, 33 landscapes. There is much of beauty and charm and good technique in these canvases if one does feel the lack of subject variety as always in the "one-man" shows that consist entirely of all landscape or all portraits. Of particular interest is his broadly painted decorative canvas "Ice Bound River," and "The Hill Top," and "The Farm." The exhibit will continue until November 9th.

Louis Raemakers' new cartoons in color, now being shown at the Corcoran Gallery are enthusiastically received and purchased more than half of the 60 exhibited having already been sold.

C. C. C.

PHILADELPHIA

The opening of its recently acquired headquarters, Rittenhouse Square, with a comprehensive exhibition of paintings, sculptures and arts and crafts work by the Philadelphia Art Alliance, has made a new centre of art activities that bids fair, through its accessible location, to become a popular resort. The house was crowded on the afternoon of October 19th with art lovers. The two spacious old mansions, formerly occupied by Judge Audenried and Frank Haseltine have been remodeled for the temporary use of the Alliance, the top floor with a number of desirable studios that have been quickly taken and the long salons on the main floor adapted for the exposition of paintings and sculpture and also a well arranged restaurant. It is proposed to replace the houses in the near future with an Elizabethan building that will be of the nature of a "Shakespeare Memorial," the fund for which is rapidly growing.

Thirty canvases by the late Wm. M. Chase, a group of his etchings and drawings and a collection of artistic jewelry acquired by him and used as accessories in many of his figure paintings are exposed in the long top lighted gallery and are the property of the widow of the artist. Some of his still lifes are here, including two of fish and two of ancient Spanish tomes and studio properties. A portrait of the artist is the best shown among a number of others and there is a strong figure subject entitled "Meditation."

Marbles and bronzes, the work of Charles Grafly, Albert Laessle and Dr. R. Tait McKenzie and a number of paintings by Daniel Garbor, Fred Wagner, Paul King, Cesar Reccardi, most of which have already figured in exhibitions, are exposed in the salon to the right of the entrance.

Artistic wrought iron work in grilles, candelabras and door furniture, hand-carved candlesticks, bookracks and picture frames, inlaid cabinets, textiles in tapestries, batik wall decorations of odd design, stained glass windows and the original cartoons, book-bindings and ceramics including mosaic tiles and glazed pottery, ecclesiastical ornaments, jewelry and silverware are arranged in groups and in showcases in several of the rooms, as illustrative of the arts and crafts in Philadelphia. Dr. George Woodward, president of the Alliance, has lent his collection of watercolors by the late Winslow Homer. The exhibition will remain on view until Nov. 2, and owes its initiative to the efforts of Mrs. W. Yorke Stevenson, the energetic secretary.

A State Museum is being planned for Harrisburg as the withdrawal of Governor Pennypacker's historical collection of early pottery, antique furniture, Stiegel ware, pewter and domestic utensils, announced to be sold this week by Samuel T. Freeman & Co., now makes known. Some public spirited citizens have obtained an option upon the entire collection with the view of its acquisition by the Commonwealth.

It is reported that the Pennsylvania Academy has sent out personal letters containing an appeal for funds for the erection of a new building on the Parkway. The present location is becoming every day more intolerable through the changes in the character of the surroundings and the erection of skyscrapers shutting out the light in the galleries and classrooms. The oldest institution of its kind in America certainly deserves aid to locate it in dignified environment.

Eugene Castello.

MINNEAPOLIS

The third annual exhibition of the work of Minneapolis artists will open on November 3rd to continue to November 30th, at the Minneapolis Museum. This exhibit is held under the auspices of the Artists' league, the alumni association of the Minneapolis School of Art, the Attic Club, the Twin City Ceramic Club and the Minneapolis Society of Fine Arts.

Any artists whose residence or place of business is in Minneapolis, whether or not he is a member of any of these organizations may submit work.

The Alumni Association of the Minneapolis School of Art, the Artists' league, the art students and a group of friends have combined to raise a fund with which to purchase a collection of Gustav Goetsch's etchings, which they will present to the Minneapolis Museum as an addition to the print collection. This is being done as a mark of appreciation for Mr. Goetsch's work as instructor in the art school. Mr. Goetsch will be at the St. Louis School of Art this year.

SYRACUSE

The October exhibition of the Museum comprises a collection of paintings by 28 American artists, some of whom are represented by one or two, and others by several examples. The exhibit includes portraits, genres, landscapes and marines. Among the contributors are Gardner Symons, W. Granville Smith, Robert Spencer, J. C. Johansen, Paul King, John F. Folinsbee and Eliot Clark.

CLEVELAND

The art event creating comment this month is the opening of a permanent display and salesroom under the auspices of the Cleveland Art Association, where the best work of local artists and craftsmen will be brought continuously before the public and commissions in all branches of art will be handled.

A movement to establish such a downtown center was started several seasons ago, but has only been worked out this year, through the co-operation of Henry Turner Bailey, Dean of Instruction of the Cleveland School of Art and adviser to the educational department of the Cleveland Museum of Art, Director Frederick Allen Whiting of the Museum, and others vitally interested in the development here of public art and civic beauty. The donation by the Lindner Co., 1331 Euclid Avenue, of a large, well-lighted gallery in the tearoom of the store, has enabled the association to open its first exhibition, including sculpture, pottery, oils, water colors and etchings, jewelry, metal and leather and needlework, chosen by a jury consisting of Mr. Bailey, Director Whiting and Henry G. Keller, head of the department of commercial design and illustration of the School of Art.

The first event was a private view for which 1,500 invitations were issued, Mrs. Harry T. Vail, president of the association, receiving with Miss Georgie L. Norton, head of the School of Art and a number of other prominent Cleveland art patrons.

The present display will remain over the holidays and the association will have one of its members in charge daily.

Exhibitions of especial interest have attracted many thousands to the Museum during the past few weeks. The J. W. Alexander Memorial exhibit was followed by a remarkable display of war posters from the 1,800, which compose the private collection of Mr. F. M. Gregg of this city. Since the outbreak of the war, Mr. Gregg has had agents abroad securing French, Belgian, Italian and British war posters as soon as issued. Brangwyn, Spencer Pryse, Raemakers, Steinleu, Menet, Adler, Leandre, Roll, president of the French Academy; Boardman Robinson and Bernard Partridge are a few of the illustrious names represented in this heart-grIPPING array of pictures, in which every phase of desolation and all manner of courageous reponse to the call for help are depicted.

Whistler etchings loaned by Mr. Ralph King have given delight to students and laymen alike. Pennell etchings and a collection of original drawings by Raemakers are the latest announcements.

A bronze Buddha, "Dai Nichi the Illuminator," acquired by Mr. Langdon Warner while field worker for the museum and a rare old pottery Lohan or Buddhist priest, a most interesting piece of Chinese sculpture, also purchased for the museum by Mr. Warner, are among recent valuable acquisitions.

The museum is to have courses of evening lectures, free to the public, through the season from November to April inclusive. Lectures by Mr. Bailey under the general head of "Art Appreciation," will come the first Wednesday of each month; a second course given in co-operation with the local chapter of the American Institute of Architects will be given the second Wednesday during this period and includes as speakers James H. Breasted, A. D. Hamlin, Ralph A. Cram, C. Howard Walker and David Varon.

The downtown galleries have good fall showings. Mr. George E. Gage has been displaying three fine Blakelocks, of which "Hunter's Moon" was conspicuous for its tender luminosity and suffusion of sentiment. A fine collection of paintings by Waugh, Dougherty, Gedney Bunce, Metcalf, Frieske and other modern Americans, with a display of etchings by Childe Hassam—some of them distressingly scrambled and spotty and others beautifully clear, strong and simple—and several by Janet Scudder, Edith Parsons and others are now on exhibition at the Gage Gallery.

Ethel Mundy's charming child portrait medallions in colored wax are at the Kerner & Wood Gallery.

Jessie C. Glasier.

ROCHESTER

The first of the season's special exhibitions at the Memorial Art Gallery included the John White Alexander Memorial Exhibition, a collection of recent paintings by Frederic Clay Bartlett, and an exhibition of about 100 etchings, lithographs, and wood block prints, selected from the first annual exhibition of the Painter-Gravers of America.

In November two "one-man" exhibitions will be shown,—one of the work of Walter Griffin and the other of Helen M. Turner.

A recent acquisitions to the gallery's permanent collection is a landscape, "White Birches," by John W. Alexander, which was included in the Memorial Exhibition, and is presented to the gallery by Mrs. James C. Rogerson of New York, in memory of her father, William Holt Averell.

DURAND-RUEL

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American Artists

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Etchings by the late WILLIAM M. CHASE**

Exhibition of Sculpture by CHARLES GRAFELY,
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for his visitors. -:- -:- -:-

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EXHIBITION: Thursday, Novem-
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sixth.

SALE: (Conducted by Augustus W.
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seventh to Saturday, November
tenth.

LONDON LETTER

London, Oct. 17, 1917.

Mr. John Quinn, of N. Y., certainly showed the courage of his convictions when he purchased Epstein's "Venus," as well as his granite "Mother and Child" to add to his collection of "Futurist" and Cubist art in America. Of all Epstein's achievements these two pieces have undoubtedly given rise to the most controversy, for while the majority have been able to find among the rest of the sculptor's work something to appeal to their individual taste, few have been able to accord wholehearted admiration to these two extraordinary works. Mr. Quinn, I understand, already possesses at least 30 sculptures by Epstein and intends to bequeath them at his death to the Metropolitan Museum. The price put on the "Venus" at the recent Epstein show was 1,000 gns., and it is believed that the full amount has been given for it.

Laszlo "Interned"—Appeals

There has been considerable criticism of the decision made by the authorities to hear de Laszlo's appeal against his interment in private, for there would appear to be no adequate grounds for treating his case any differently from that of others. There is a rumor that the artist was indiscreet enough to send to the Continent a letter which it was distinctly inadvisable to forward at the present time, and that he made use of the official mailbag belonging to a neutral embassy for the purpose. The result of his appeal will not be made public until the advisory committee to the Home Office have arrived at a conclusion. A statement appeared in the Press a short time ago that Lord Curzon had been giving de Laszlo sittings for his portrait recently, but this has been denied.

Lincoln Statue Dispute

The statue of Abraham Lincoln, to be presented to England by Mr. C. P. Taft, has aroused an exceedingly lively controversy here, in which quite a lot of unpleasant remarks have been levelled at various heads, that of Sir Claude Phillips among the number. It appears that the sculptor, Barnard, has aroused an amount of adverse criticism, mainly on account of the style in which he has accentuated Lincoln's peculiarities of manner, his clumsiness of limb and general ruggedness of exterior; the insistence which Barnard has placed on the fine soul of the man, his humor and his kindness, having apparently been entirely overlooked. The alternative to the Barnard statue is a replica of that by Saint-Gaudens, a work which no doubt makes a more direct appeal to the crowd, but which lacks the breadth and heroic quality of its rival. Sir Claude is, however, an opponent of the Barnard statue, and his attitude has aroused the fear-some ire of Lord Weardale, who does not hesitate to make all manner of insinuations with regard to the critic's "bona fides."

Sir Sidney Colvin has stepped into the breach in defence of Sir Claude, and at the same time made a suggestion that if in this case the work of an ultra-modern man does not seem exactly in keeping with the tradition which associates itself with the site chosen by the British-American Peace Centenary Committee, a separate site should be found for it, where it may ultimately find itself in the company of other statuary imbued with a like spirit.

New Site for Statue Proposed

The site intended at present for its erection is facing Westminster Abbey, where, of course, a modern work would seem all the more revolutionary in contrast with its surroundings. Sir Sidney shows an example to other critics by the rational, well balanced way in which he conducts an argument. It is a thousand pities that so many should descend to personalities where matters of art alone should be concerned.

Story of a Degas Picture

Apropos of the recent death of Degas, there is a story abroad that a fine work by him lies "perdu" beneath a trumpery still-life study which was painted over it by the lady to whom the famous artist presented the original canvas—a portrait sketch of herself, she having found herself in want of a canvas one Sunday morning when the shop at which she was wont to buy her materials was closed! This story recalls another of a collector who sought to smuggle out of Italy a valuable primitive by means of the ruse of painting over it his own portrait. His little game succeeded admirably until, on clearing off his own handiwork, he discovered that the supposed primitive came away with it, leaving behind it yet a third picture of frankly modern origin. These stories may shake our confidence in the honesty of the average individual, but they certainly lend excitement to the existence of the art collector!

Medici Archives Sale

People are asking whether some Italian patriot of wealth and understanding will not come forward to buy for his country the Medici archives, which are shortly to come under the hammer at Christie's. Nothing more important from the historical point of view has been revealed for several centuries, and it would be the greatest pity if the collection were broken up. L. G-S.

PARIS LETTER

Paris, Oct. 17, 1917.

"The buying and selling of antiques is not to suffer any permanent diminution except that which arises from their scarcity."

Such was the response of Mr. Jacques Seligman whom I saw in old de Sagan Palace, in the Rue St. Dominique, when I asked him his opinion of the outlook for the art trade the coming season.

"In the field of antique art," he continued, "the competent dealer or collector must have the courage of his convictions. He can make no mistake if he buys only upon his settled judgment and only what he is able to keep without sacrifice, or until, if he likes, he can obtain for it its full money value. In the end, sound judgment in art matters will always be justified. There are those who buy things because of the famous names attached to them, more or less authentically. There are others who buy them because they believe in them; because they have an intimate sense of their value. Relatively to future profit, the purchaser who is in the latter category has a much better chance than the other. He has within himself the secret of success as a dealer or collector. But, whatever the point of view, there is not going to be any general cheapening of real antiques. On the contrary, they will keep on advancing in value. The simple reason for this is that they are continually growing rarer."

"The same principle must be recognized in its relation to modern art, as has been exemplified time and again since the beginning of the war. Success awaits the competent dealer or collector who is sure of his own judgment and acts upon it, independently of ephemeral opinion."

Signs of Artistic Energy

Artists returning from their summer in Brittany, Normandy or elsewhere, are presenting plentiful ocular proof of energetic endeavor. It is safe to predict that the late autumn and winter will witness many small exhibitions that will be well worth while. I might mention among American painters whose summer work is particularly interesting, Park Dougherty, Frank Armstrong and Morton Johnson. Among the distinguished French artists, it is astonishing to find such men as Claude Monet, who is 77; Renoir, 83; and Guillemin, 75, still working away with a vigor which seems to have received a fresh impetus from the general shaking up of the world. An illustration of the activity of Claude Monet is the fact that the studies that he has recently made of the Cathedral of Rouen number no less than seventeen. New canvases by Renoir and Guillemin are frequently seen. The indefatigable devotion of these men (and there are others like them) to their life ideals might well appeal as an example to their younger rivals, who seek to arrive by other than the old methods of industry and honest self-valuation.

The Late Pierre Baudin

A member of the French Parliament who has just died, Pierre Baudin, was an artist of some merit, who, moreover, had the specialty of collecting the works of Guillemin and Lautrec. He tried to save the provincial museums of France from the deplorable neglect into which so many of them have fallen, notably that of Orleans, where some fine examples of La Tour and Perronneau have been exposed even to damage for a leaking roof! The provincial museums contain many treasures forgotten by the general public, and it is to be hoped that after the war a successful effort will be made to enable the Minister of Fine Arts to safeguard them as they should be.

The Loss of Degas

The death of Degas, although he was in his eighth decade, has caused considerable emotion among lovers of modern art in France. Only recently Maurice Denis exhibited a portrait of him which was as sincere a tribute from one artist to another (of an elder generation) as could be paid. Degas belonged to what the rising artists are already prone to term the "old school," although it is not so tremendously long ago that he was classed among the "independents." But he disdained the feverish desire to "arrive" which so many of the young artists of today are not ashamed of displaying as their all-powerful motive. It was his theory that discouragement was a healthy thing for art, for the reason that encouragement is only given, most of the time, to mediocre talent. Therefore the young artist who is not specially encouraged by critics or patrons may count himself fortunate, as being destined to figure one day among the elect! Degas was afraid of nothing and nobody, and it is recorded that he said of Meissonnier's cuirassiers: "The only thing about them that is not of iron is their armor!"

Art Show at Malmaison

The château of Malmaison is the scene of an interesting exhibition of paintings, drawings and engravings representing the French soldier as he has appeared in all the struggles in which he has taken part for the last century and a half, including the American War of Independence.

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A Vandal Unpunished

It is hardly astonishing that some of the most prized architectural monuments of France are suffering rapid deterioration when the tolerant attitude of some of the tribunals towards vandalism is considered. A man employed to assist the meteorological observer on top of the Tour St. Jacques in Paris, that splendid relic of a medieval church, standing near the site of the ancient Châtelet, recently carried off certain sculptural ornaments. He was tried and convicted and sentenced to eight months in prison, but with suspension of penalty, as it was his first offence!

B-D.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid October to June 1st, monthly in mid June, July, August and September, at New York, N. Y. for October 1, 1917.

State of New York, County of New York:
Before me, a Notary Public in and for the State and county aforesaid, personally appeared James B. Townsend, who, having been duly sworn according to law, deposes and says that he is the Publisher of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor, and business managers are:

Publisher: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; Editor, James B. Townsend, 15 E. 40th St., N. Y. C.; Managing Editor, Charles H. Dorr, 15 E. 40th St., N. Y. C.; Business Manager, James B. Townsend, 15 E. 40th St., N. Y. C.
2. That the owners are: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; James B. Townsend, 15 E. 40th St., N. Y. C.; Eugene Fischhof, 50 Rue St. Lazare, Paris, France; Grover Cleveland Walsh, 20 Exchange Pl., N. Y. C.; Reginald C. Townsend, 15 E. 40th St., N. Y. C.; and Alicia B. Du Pont, "Nemours," Wilmington, Del.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security-holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JAMES B. TOWNSEND,
Business Manager.

Sworn to and subscribed before me this 24th day of October, 1917.

HENRY RITTERBUSCH,
Notary Public.

My commission expires March 30, 1919.

(SEAL)

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ARTISTS' EXHIBITION CALENDAR**NEW HAVEN PAINT AND CLAY CLUB (New Haven, Conn.)**

First exhib'n of little pictures opens Nov. 26, closes Dec. 8.

Entries to Nov. 15. Exhibits received Nov. 19.

PA. SOCIETY OF MINIATURE PAINTERS (16th annual exhib'n), PA. ACADEMY, PHILA.

Opens Nov. 4. Exhibits received to Oct. 22.

PHILA. WATERCOLOR CLUB (15th annual exhib'n), PA. ACADEMY, PHILA.

Opens Nov. 4.

CHICAGO ART INSTITUTE, CHICAGO.

Thirtieth annual exhib'n of American paintings and sculptures. Opens Nov. 8. Exhibits re-

ceived to Oct. 26.

CONN. ACADEMY OF FINE ARTS, HARTFORD, CONN.

First exhib'n of watercolors and pastels. Opens Nov. 5. Entries to Oct. 22.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS**American Museum of Natural History, 77 St. and****Central Park W.—Collections McMillan's Crocker****Land Expedition.****the Babcock Gallery, 19 E. 49 St.—Opening exhib'n****of modern Americans.****Bourgeois Galleries, 668 Fifth Ave.—Works of nine****landscape painters, through Nov. 10.****Daniel Gallery, 2 W. 47 St.—Opening exhib'n of****modern Americans, through Nov. 6.****Dreier & Co., 360 Fifth Ave.—Chinese Porcelains.****Rich Galleries, 707 Fifth Ave.—Early Colonial****Portraits, to Nov. 8. Pencil drawings of the White****Mountains, by G. L. Noyes.****Ferargil Gallery, 24 E. 49 St.—Works by Howard****Giles and William G. Watt, to Nov. 10.****Fifth Ave., No. 556—Colored monotypes and oils, by****Eugene Higgins, arranged by Mrs. Albert Sterner.****Folsom Galleries, 396 Fifth Ave.—Decorative screens****and paintings by John Wenger, Oct. 29 to Nov. 15.****Kennedy & Co., 613 Fifth Ave.—Old English en-****gravings by Bartolozzi and followers, through Oct.****Macbeth Galleries, 50 Fifth Ave.—Portraits by Louis****Betts, Nov. 1-17.****MacDowell Club, 108 W. 55 St.—Exhib'n of archi-****ture, Nov. 3-14.****Metropolitan Museum, Central Park at 82 St. E.—****Open daily from 10 A. M. to 5 P. M., Saturdays****until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-****mission Mondays and Fridays, 25c., free other****days.****Mitch Galleries, 108 W. 57 St.—Works by William****J. Beuley, through Nov. 15.****Modern Gallery, 500 Fifth Ave.—Drawings by Con-****stantin Guys, through Nov. 3.****Montross Galleries, 550 Fifth Ave.—Paintings by****Allen Tucker, Oct. 30, to Nov. 18.****National Arts Club, 119 E. 19 St.—Netherlands pic-****tures from San Francisco Exposition.****New York Public Library—Print display of recent****additions in the Stuart Gallery (room 316),****prints, drawings, and etchings, including examples****by Meryon, Whistler and Haden; lithographs by****Pissarro, Brangwyn and Odilon Redon; original****drawings by Mauve, Rodin, I. Isabey; prints by****Durer, Rembrandt, Debucourt, etc. Prints relat-****ing to Hudson River School.****Penguin Club, 8 E. 15 St.—Paintings and sculptures****by "Modernists," to auction, Nov. 3.****Satinover Galleries, 19 E. 9 St.—Old Masters.****Touchstone Galleries, 118 E. 30 St.—Hand-made****furniture, through Oct. 31.****CALENDAR OF AUCTION SALES****American Art Galleries, Madison Square South—****Continuation of the sale of the costly furnishings****and embellishments, owned by the late James****Buchanan Brady, aft'ns Oct. 29-30.****Clarke's Art Rooms—Exhibition of Karl Freund col-****lection of antiquities, Nov. 1 to 6, prior to sale****at auction.****Freund Art in Display and Sale**

On Thursday next, Nov. 1, and for the

six days following, Mr. Karl Freund, the

antiquaire, will exhibit at Clarke's Art

Rooms, 5 West 44 St., a notable series of

interiors, containing his latest European

"finds"—furniture of beauty and historical

interest, important architectural embellish-

ments, paintings, objets d'art, and many of

his own creations.

Among the paintings will be two interest-

ing views of the Seine, Pont Neuf and the

Louvre, Paris, attributed to Philippe de

Champaigne, and Nicolas Poussin at the

beginning of their respective careers; also

two fascinating capriccios from the Castle

d'Augey, near Bordeaux, by Francisco Goya,

and a rare collection of old paintings by

Jonathan Richardson, which will be pre-

sented in the form of an interior called

"The Richardson Library," a description of

which by Mr. Horace Townsend was re-

cently issued in booklet form.

Other interesting features will be "The

Liberators," two marble busts of Washing-

ton and Cromwell by Adams Acton, R. A.,

the magnificent "over-doors" from the

Houses of Parliament in Dublin, the Ming

panels, a great Venetian lacquered desk from

the Contarini collection, etc.

Following the exhibition from Nov. 7-10,

the entire collection will be offered at un-

restricted and public sale.

SALES OF THE WEEK**The J. B. Brady Art Sale**

The first session of the sale of art objects
in the collection formed by the late James
Buchanan Brady opened on Monday after-
noon at the American Art Galleries.

For the 232 examples of Japanese ivory
carvings, porcelain ornaments and Vienna
bronzes a total of \$4,852.50 was realized.

A pair of Japanese ivories brought the
highest price of the day by Ryuei and went
to K. Ellis for \$85.

At the second session Tuesday of the
various groups of ivories, miniatures and
porcelains brought a total of \$12,399.

"The Wave and the Rock," a painting on
porcelain representing a grotto near the sea
and the figures of two nymphs and sea gulls,
went to Mr. A. E. Thomson for \$400, the
highest figure. Another painting on porce-

lain, "Young Love's Dream," depicting a
peasant girl and her lover, was purchased
by Mrs. E. F. Hart for \$205. A miniature
of Maude Adams was sold for \$67.50.

Interest centered in the carved ivories
at the third session, Wed. aft., when a total
of \$11,615 was realized.

For a Japanese carved ivory figure of a
rabbit supporting a crystal ball the Long
Sang Ti Company paid \$270, the highest
price of the day.

Mr. H. S. Harkness secured three small
watches in the collection for \$640, and a
black lacquer music box went to Mr. R. M.

Pollock for \$190. Mr. Samuel H. Harris
was a frequent buyer and purchased numer-
ous Japanese carvings and several cabinet
objects.

The buyers at the first three sessions
did not include any prominent collectors,
and were chiefly members of the theatrical
and allied professions.

WITH THE DEALERS

Among the subscribers to the Liberty
Loan this week were Duveen Brothers, to
the amount of \$250,000.

Mr. D. G. Kelekian, the well known Paris
Antiquaire, whose N. Y. galleries are at
No. 709 Fifth Avenue, arrived from Paris
on Monday and is at his galleries. This

is Mr. Kelekian's first visit here in some
years, and he will be warmly welcomed
by his many friends among American col-

lectors and in the art trade. Mr. Kelekian
is a recognized authority on early Persian
and Babylonian art and his opinion on this
art, as well as on early Oriental and near-

Oriental weaves, is highly valued, both here
and in Europe.

Profs. Eli Volpi and Zanchi and the son
of Signor Bordinia are due to arrive today
from Italy. As has already been exclusive-

ly announced in the ART NEWS, Prof. Volpi
will hold a second sale at the American
Art Galleries probably in late November.

while Prof. Bardini will also hold one later
in the season.

At the recent Suffolk County Fair at
Riverhead, L. I., the Macbeth Farm at
Manorville, which was the special delight
and care of the late William Macbeth, and
which is kept up by his widow and son, won

several first and second prizes, notably for
potatoes, turnips, carrots, cauliflower, pep-

pers, pumpkins, squashes, corn and spinach.
It is evident that the Macbeth Farm early
heeded the call of the Government to "plant
a garden patch."

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